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Project No: 2316/8958
Vt No: VT/4T/39361

"D R W H O"

"The Evil of The Daleks" LL

by
David Whitaker

Produced by INNES LLOYD

Story GERRY DAVIS
Editors PETER BRYANT

TX 67

Episode 3

Director.....DEREK MARTINUS
P.A.....TIMOTHY COMBE
AFM.....DAVID TILLEY
Floor AssistantSTEPHEN WITHERS

Designer.....CHRIS THOMPSON
Costume SupervisorSANDRA REID
Make-up Supervisor.....GILLIAN JAMES

T.M.1.....WALLY WHITMORE
T.M.2.....NEIL CAMPBELL
Sound Supervisor.....BRYAN FORGHAM
Grams Operator.....DAVE THOMPSON
Vision MixerBRUCE BELLARD
Crew.....SIXTEEN

10.30 - 1.00	Camera rehearsal with TK-1 from 11.30
1.00 - 2.00	LUNCH
2.00 - 7.00	Camera rehearsal with TEA as arranged
7.00 - 8.00	DINNER
8.00 - 8.30	Line-up
8.30 - 9.45	<u>RECORD VT/4T/39361</u>

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Scene running order

PAGE	SET & CHARACTERS	SHOT	CAMERAS & SOUND	LIGHTING
1	opening titles on film. Credits		TK - 1 Ampex clock	
1	1. <u>MAXTIBLE'S WORK ROOM</u> 2 DALEKS	(1)	3F, C2	DAY
1	2. <u>SITTING ROOM</u> Dr. Who Waterfield Maxtible	(2)	2A A1	DAY
3	3. <u>STABLES</u> Jamie Toby Arthur Terrall Dr Who	(3-23)	1A 3A 4A B1	DAY
8	4. <u>BARE ROOM</u> Victoria Dalek	(24-27)	1B 2B C1	DAY
9	T/CINE SEQUENCE 6 <u>Corridor</u> Victoria. 2 Daleks	TK- -1 Duration 45"		DAY
10	5. <u>SITTING ROOM</u> Waterfield Dr. Who Jamie	(28-32)	3B 2A A1	DAY
11.	6. <u>MAXTIBLE'S WORKROOM</u> Dalek Maxtible Kemel	(33-47)	1C 3E 2C/D B2 C2 Fish	DAY
15.	7. <u>DARK ALCOVE</u> Maxtible Kemel	(48-50)	4B 3C B2 (swung)	candle- light
16.	8. <u>MAXTIBLE'S WORKROOM</u> Waterfield Dr, Who Dalek Maxtible	(51-60)	2D/E 1D C2	DAY
19	9. <u>SITTING ROOM</u> Jamie Mollie Terrall Ruth Dr. Who Waterfield	(61-99)	1E/F 3D 4E A1. C3	11.30 a.m.

PAGE	SET/CHARACTERS	SHOT	CAMERAS/SOUND	LIGHTING
27	10. <u>STABLES</u> Terrall Toby	(100- 106)	3A 4A B1	11.30am
30	11. <u>PHOTO CAPTION</u> EXT. MAXTIBLE'S HOUSE	(106)	4	NIGHT
30	12. <u>SITTING ROOM</u> Mollie Jamie	(107 -109)	1E 2F A1	NIGHT
31	13. <u>WORKROOM</u> 2 DALEKS Dr. Who Maxtible Waterfield	(110 - 112) 7	4D /E 2D C2	NIGHT
33	14. <u>DARK ALCOVE</u> Jamie Mollie	(113)	3C . B2	CANDLELIGHT
33	15. <u>WORKROOM</u> Toby Dalek	(114- 122)	1D 2D C2 negative picture	NIGHT
34.	16. <u>DARK ALCOVE</u> Jamie Mollie	(123 - 125)	4B 3C B2	CANDLELIGHT
36	<u>T/C Seq. 7</u> Jamie Kemel ROLLER CAPTION 2 END SLIDES (35mm)	TK - 1 (23")	Camera 2	NIGHT

DOCTOR WHO. (Serial LL)

Episode 3.

CAST LIST (In order of appearance)

DALEK 'A'	ROBERT JEWELL
DALEK 'B'	GERALD TAYLOR
DR. WHO	PATRICK TROUGHTON
EDWARD WATERFIELD..	JOHN BAILEY
THEODORE MAXTIBLE..	MARIUS GORING
JAMIE	FRAZER HINES
TOBY	WINDSOR DAVIES
ARTHUR TERRALL ...	GARY WATSON
VICTORIA	DEBORAH WATLING
KEMBL	SONNY CALDINEZ
MOLLIE DAWSON ...	JO ROWBOTTOM
RUTH MAXTIBLE	BRIGIT FORSYTH
DALEK VOICE	PETER HAWKINS

SL

"DOCTOR WHO"

"THE EVIL OF THE DALEKS"

EPISODE 3: "A Trail of Strength"

by

David Whitaker

FADE UP

GO: SIGNATURE
TUNE

SUPOSE

SLIDES:

Opening

Sequence:

by David Whitaker

Episode 3

1. 3 F 24
MS DALEK
(WITH IRIS)

3F C2

1. INT. MAXTIBLE'S WORK ROOM. DAY.

(TWO DALEKS, ONE IN FRONT
OF MAXTIBLE'S CABINET, THE
OTHER TO ONE SIDE)

FIRST DALEK: The humans have
been told to begin the test.

SECOND DALEK: Any delay will
result in death.

FIRST DALEK: There will be no
delay.

(SECOND DALEK STARTS TO
TURN TO ENTER THE CABINET)

MUSIC 22

2. 2 A 35
3-shot
DR WHO/WATERFIELD/
MAXTIBLE

2A A1/

2. INT. THE SITTING ROOM. DAY.

Shot 2 on 2

(DOCTOR WHO STANDING BY
THE WINDOW, EXAMINING
THE PIECE OF MOULD DIRT
HE PICKED UP.

WATERFIELD STANDS NEAR HIM.

MAXTIBLE A LITTLE WAY
AWAY.

THE CHAIR IN WHICH MOLLY
SAT IS NOW EMPTY.

MAXTIBLE IS FRIGHTENED,
(WATERFIELD GRAVE)

MAXTIBLE: But if Mr. McCrimmon
has been kidnapped,
it will be the end of us.

WATERFIELD: Unless we can find him
quickly.

M. 22 OUT

(THE DOCTOR CRUMBLES THE
MOULD IN HIS HAND, HIS
EYES GLEAM FOR A SECOND)

DOCTOR WHO: Straw.

Let out DR WHO
showing outside
of window

WATERFIELD: I beg your pardon ...

DOCTOR WHO: A piece of straw.

(DOCTOR SHOWS THEM THE
SMALL PIECE OF STRAW
FROM THE MOULD)

/ MUSIC 23

It's all we have to clutch at.

(DOCTOR STARTS TO MOVE
OUT OF SHOT.

WATERFIELD AND MAXTIBLE
STARE AT EACH OTHER)

3. 3 A 35

Harness.

TRACK in and THROW
FOCUS to see
JAMIE/TOBY

Scene 3. INT SECTION OF STABLE

1A 3A 4A B1

shot 3 on 3

3. INT. SECTION OF STABLES. DAY.

(JAMIE LIES ON SOME
STRAW IN AN EMPTY HORSE
STALL.

NEAR HIM SITS TOBY, THE MAN
WHO CARRIED HIM OFF AFTER
KNOCKING HIM UNCONSCIOUS.
IN TOBY'S HAND IS THE
WICKED LOOKING CUDGEL.

JAMIE STIRS, AND MOANS
SLIGHTLY.

TOBY PRODS HIM WITH
THE CUDGEL)

TOBY: Had a cozy little sleep,
have you, young swell?

M.23 out

(JAMIE LEANS UP ON ONE
HAND, BLINDING HIS EYES
AT TOBY.

TOBY PRODS AT JAMIE AGAIN
WHO PUSHES THE CUDGEL
AWAY ANGRILY)

4. 4 A
3-shot establish
2-shot TOBY/
JAMIE

Lively, is it? Maybe you'd like
to sleep again.

(TOBY THREATENS WITH THE
CUDGEL)

I've got Mr. Nod here. He'll
have you snoring as good as ever.

JAMIE: What do you want?

TOBY: I'm to be well paid, no
fear of that.

5. 3 A 24
M.2-shot
TOBY/JAMIE
they rise

JAMIE: Paid for what? I don't
know you?

6. 1 A 35
TERRALL
thru' fgd.
TRACK out
PAN R. for 2-shot
TERRALL/TOBY

(TOBY HOLDS UP HIS HAND
IMPERIOUSLY)

(FOOTSTEPS APPROACH.)

ARTHUR TERRALL STEPS INTO
VIEW. TERRALL IS TALL,
RATHER SUPERCILIOUS BUT
UNDOUBTEDLY HANDSOME, A
MAN USED TO GIVING ORDERS AND
HAVING THEM OBEYED.)

(HE STARES AT TOBY AND THEN
AT JAMIE)

TOBY: Here's your man, sir

TERRALL: Toby! (ON UPPER LEVEL
IN STALL DOORWAY) What in Hades
have you done?!

(TOBY STARES AT TERRALL IN
SURPRISE)

TOBY: Brought him from the house,
as you told me to do.

TERRALL: I did nothing of the
kind

7. 3 A 9
CU JAMIE

TOBY: But you did! You did,
sir, honest. A guinea you
promised me.

8. 4 A 24
2-shot
TERRALL/TOBY

(TOBY LOOKS AGGRESSIVE)

TILT down with
TOBY . Holding
waist of TERRALL
in 2-shot

TOBY: (TO TERRALL) I've done as
you told me. You don't get out
of paying.

(TERRALL STRIDES OVER AND
GRIPS TOBY BY HIS LAPELS)

TERRALL: Be careful how you
speak to me, Toby!

(3 next)

(TERRALL SHOVELS TOBY AWAY
TOWARDS OUTER DOOR ON FLOOR
FEELS IN HIS POCKET AND
THROWS A GOLD COIN ON THE
GROUND)

NEW PAGE:
LL3

- 5 -

TERRALL: There's your money.
Get out.

(TOBY PICKS UP THE MONEY
AND HURRIES AWAY.)

9. 3 A 24
MS JAMIE. CRAB L
find TERRALL.
TRACK in for
CU TERRALL . thru'
halter.

(JAMIE WATCHES TERRALL
CURIOUSLY - TAKES HALF
PACE FORWARD)

(TERRALL SUDDENLY LEANS
AGAINST A POST, FEELING THE
SIDE OF HIS NECK.)

(CU OF TERRALL. HE SHAKES
HIS HEAD, AS IF SHAKING AWAY
COBWEBS FROM HIS MIND)

(HE STRAIGHTENS AND THEN
STARES AT JAMIE)

PAN R for MS JAMIE
on his turn to him

/ SWING HALTER CLEAR /

TERRALL: Where is Toby?

JAMIE: You just sent him about
his business. What's the matter
with you?

10. 1 A 9
BCU TERRALL

(TERRALL STARES AT JAMIE)

JAMIE: Are you feeling all right?

TERRALL: Where is Victoria
Waterfield?

11. 3 A 9
BCU JAMIE

JAMIE: I don't know.

12. 1 A 9
BCU TERRALL

TERRALL: You do.

13. 3
BCU JAMIE

JAMIE: I tell you I don't
even know her

14. 1
BCU TERRALL

TERRALL: You're in the house.
A friend of Maxtible's. You
must know.

15. 3 A 24
CM 2-shot TERRALL/
JAMIE. TRACK in to
back of TERRALL'S
neck.

(TERRALL SUDDENLY MOANS
AND TURNS AWAY.

HE LEANS AGAINST THE POST
AGAIN FEELING HIS NECK)

(4 next)

- 5 -

shot 15 on 3

He moves u/s for CM 2-shot
with JAMIE

(THIS TIME, WE CAN SEE THAT
TERRALL SEEMS TO HAVE SOME
KIND OF DULL METAL
ATTACHMENT JUST PEERING
ABOVE HIS SHIRT, NORMALLY
COVERED THOUGH BY HIS COAT)

(TERRALL TURNS SLOWLY)

TERRALL: I must apologise for
that villain Toby. Of course,
he was telling lies.

(JAMIES STARES AT TERRALL,
NOT KEEPING PACE WITH THE
CHANGES OF MOOD)

TERRALL: I shall conduct you back
to the house.

JAMIE: You asked me about Victoria
Waterfield.

16. 4 A 16
CU TERRALL

TERRALL: But she is in Paris.
I fear I have not introduced
myself. Arthur Terrall.

17. 1 A 24
2-shot door
C. bgd. see
DR WHO in for
3-shot

JAMIE: Look, never mind all
that. Did you ask that other
man to knock me out and bring me
here, or didn't you?

TERRALL: I? I did no such thing.

(THE DOCTOR STEPS INTO
VIEW)

JAMIE: Oh, Doctor

TERRALL: I see you are in good
hands now. I won't detain you
any further.

(TERRALL NODS TO THE
DOCTOR AND WALKS AWAY)

(THE DOCTOR WATCHES HIM)

18. 3 A 16
CU JAMIE

NEW PAGE

LL3

- 7 -

/ CLEAR CAMERA 1 /

JAMIE: He's mad. Stark, staring mad.

19. 4 A 24
M.2-shot DR WHO/
JAMIE

DOCTOR: Yes, I was listening. Let's have a look at that head of yours.

JAMIE: Och, it's all right.

(DOCTOR EXAMINES IT)

JAMIE: One minute he says this, the next minute he says that

DOCTOR: You'll do.

20. 3 A 16
CU JAMIE

JAMIE: Look, can you make it out? I'm knocked out and brought here. This man Terrall appears and denies having ordered the other man to do it. The next second he changes and starts asking me where Victoria Waterfield is. In another minute he tells me she's in Paris.

21. 4 A
CU DR WHO

DOCTOR: I know what's happened to Victoria.

22. 3 A
CU JAMIE

JAMIE: Where is she?

23. 4 C
CU DR WHO

(ON TO PAGE 8)

- 7 -

23 on 4

DOCTOR WHO: A prisoner of the Daleks.

(STING.

JAMIE STARES AT THE
DOCTOR, SUDDENLY UNDERSTANDS
WHAT THEY ARE UP AGAINST)

24. 1 B 24
Tighten on her
bundle of
belongings.

1B 2B C1

MUSIC 24

TRACK in for
MS VICTORIA

4. INT. A BARE ROOM. DAY.

(VICTORIA WATERFIELD
IS SITTING ON HER BED
AND SHE HAS A SMALL
COLLECTION OF THINGS
INSIDE A SMALL TOWEL AND
IS JUST GATHERING THEM ALL
TOGETHER, KNOTTING THE ENDS.
THE THINGS ARE A HAIRBRUSH,
A MIRROR, A BOOK, A PIECE
OF SOAP, A COMB, AND A
FEW OTHER THINGS.

A DALEK WATCHES OVER
VICTORIA)

DALEK: Hurry.

VICTORIA: But why am I being
moved? Are you taking me back to
my father?

25. 2 B 35
2-shot DALEK/
VICTORIA

DALEK: No. You are being moved.

(VICTORIA PICKS UP HER
BUNDLE AND STANDS UP)

26. 1 B 24
MS VICTORIA

Pick up your cover.

(VICTORIA PICKS UP
THE ROUGH BLANKET
ON THE BED)

27. 2 B
2-shot
DALEK/VICTORIA

Follow. (cont ...)

(THE DALEK MOVES TO
THE DOOR.

(telecine next)

shot 27 on 2

THE DALEK STOPS AT THE
DOOR AND MOVES BACK TO
LET VICTORIA GO THROUGH)

DALEK: (cont) Do not be afraid.
You are not going to be exterminated.

(VICTORIA GOES OUT THROUGH
THE DOOR AND DALEK FOLLOWS)

TELECINE: Sequence 6 (45")

Int. A Corridor. Day.

VICTORIA comes out
of the bare room that
has served as her cell.

In the corridor, emerging
from underneath the
CAMERA, another DALEK
moves forward.

The other DALEK comes
out of the bare room.
It turns and precedes
down the corridor.

The DALEK in foreground
moves forward and nears
VICTORIA.

DALEK: Move.

VICTORIA follows the
DALEK moving down the
corridor.

The DALEK in foreground
moves on behind the girl.

At the end of the corridor,
the DALEK turns to the
left, past a window.

VICTORIA slows at
the window, through
which may be seen the
tops of a tree.

The DALEK following her
nears her.

DALEK: Do not delay!

SL

- 10 -

VICTORIA disappears
to the left and the
DALEK follows.

28 on 3

5. INT. THE SITTING ROOM. DAY.

TRACK out find
WATERFIELD

(WATERFIELD AND THE DOCTOR
STANDING BENEATH THE
PORTRAIT THAT IS THE
IMAGE OF VICTORIA)

WATERFIELD: But you warned him!
Told him about the Daleks ...

29. 2 A 24
2-shot DR WHO/
WATERFIELD.

M. 24. cut

DOCTOR WHO: Of course I did.

DR X'S to R. of
frame to bring
door -way into
back of shot
see JAMIE enter

WATERFIELD: You were expressly
told ...

DOCTOR WHO: Oh, fiddlesticks!
Bosh!

(JAMIE ENTERS THE ROOM,
UNOBSERVED BY THE DOCTOR
AND WATERFIELD, AND
STANDS LISTENING, HIDDEN
BY A SCREEN NEAR THE DOOR)

Jamie will co-operate, I assure
you of that.

30. 3 B 24
Screen fgd.
CMS JAMIE .
CRAB R .
TRACK in on him

M. 25.

WATERFIELD: Are you certain?

(WATERFIELD LOOKS UP AT
THE PORTRAIT)

31. 2 A
a/b

DOCTOR WHO: Certain sure. He'll
do whatever he's asked to do.
We'd better get along to see
Maxtible.

32. 3 B
JAMIE. CRAB L
as he moves to see
others exit
thru' door

- 10 -

SL

- 11 -

shot 32 on 3

(JAMIE HIDES BEHIND THE
SCREEN, DISTURBED AT WHAT
HE HAS HEARD.

THE DOCTOR AND WATERFIELD
GO BY, AND JAMIE MOVES SILENTLY
AROUND THE SCREEN SO THAT
HE IS CONSTANTLY HIDDEN.

HIS FACE IS THOUGHTFUL
- AND SOMEWHAT GRIM)

33. 1 C 35
MAXTIBLE with
fgd equipment

1C 3E 2C/D B2 C2 Flash

/ ~~EX as established~~ /

6. INT. MAXTIBLE'S WORK ROOM. DAY.

TRACK out for
2-shot DALEK R

(A DALEK STANDS IN FRONT
OF THE CABINET.

MAXTIBLE FACES THE DALEK)

DALEK: The female human being
has been moved.

M. 25 out

MAXTIBLE: We are all prepared.

Let out DALEK
then PAN R
with MAXTIBLE
for 2-shot with
DALEK

DALEK: The testing equipment is
ready.

MAXTIBLE: I think you will be
pleased with the man I have had
brought especially from London.
He works for me in my London house.

DALEK: (INTERRUPTING) Show me.

see DALEK into
cabinet then
elevate and
PAN R for vista
as MAXTIBLE
to door

C2
MAXTIBLE: He is, you understand,
only a simple fellow. Quite dumb,
I fear but that has advantages for
us. But his mind is very ... shall
we say ... ordinary? He wouldn't
be able to understand you ... The
Daleks ... He would be terrified.

DALEK: Show me.

/ Boom B
out for
vista shot
Camera 1 /

(3 next)

(MAXTIBLE HESITATES BUT
MOVES AWAY.

- 11 -

SL
shot 33 on 1

- 12 -

THE DALEK MOVES AND ENTERS
THE CABINET AND DISAPPEARS
FROM SIGHT.

MAXTIBLE GOES TO THE
DOOR OF THE WORK ROOM
AND CALLS)

MAXTIBLE: Kemel. (Fish)

(MAXTIBLE WAITS.

34. 3 E 35
KEMEL / MAXTIBLE

PAN R with them
to bring bench fgd

IN A MOMENT A POWERFUL
LOOKING TURK COMES
THROUGH THE DOOR,
HIS HUGE MUSCLES RIPPLING
THROUGH HIS CLOTHES.

ALTHOUGH POWERFUL AND
AWESOME INSPIRING HIS FACE
HAS A LOOK A CALM
ABOUT IT. A GENTLE
GIANT WHEN HE WISHES)

(MAXTIBLE MOVES DOWN THE
ROOM TO THE WORK BENCH
NEAR THE CABINET)

I want you to stand just there
Kemel - facing the cabinet.

(MAXTIBLE POSITIONS KEMEL
SO THAT HE FACES THE CABINET)

Good.

35. 1 C 24
CS IRON BAR
into MS KEMEL

(MAXTIBLE PICKS UP / BOOM B. SWING TO
AN DARK ALCOVE /
IRON BAR FROM THE WORK
BENCH AND HANDS IT TO KEMEL)

Bend that. (cont ...)

(KEMEL TAKES THE IRON
BAR AND TESTS IT ON
HIS KNEE BRIEFLY.

(2 next)

HE STRIPS OFF HIS LOOSE
WAISTCOAT AND SHIRT AND
NOW HIS MUSCLES RIPPLE
AND BULGE IN TREMENDOUS
POWER.

- 12 -

36.	2	C 9	KEMEL TAKES THE IRON
		CU KEMEL	BAR IN HIS TWO GREAT HANDS
37.	3	F 9	AND PROCEEDS TO BEND IT,
		CU big muscles	HIS FACE REFLECTING THE
38.	2	C	STRAIN, THE BICEPS ON HIS
		CU hands on bar	ARMS/SWELLING TO
39.	3	F	SEEMING BURSTING POINT./
		CU KEMEL	SLOWLY THE BAR BENDS/UNTIL
40.	2	C	KEMEL HAS IT IN HALF.
		CU hands on bar	MAXTIBLE TAKES THE BAR,
41.	1	C 35	LOOKING SIGNIFICANTLY
		High angle 2-shot	AT THE CABINET)

MAXTIBLE: (cont) Excellent,
Kemel, excellent. Help me with
these stools now.

(MAXTIBLE AND KEMEL PLACE
TWO SMALL STOOLS IN
FRONT OF THE CABINET.

MAXTIBLE PICKS UP A SMALL
BUT THICK PLANK OF WOOD
AND LAYS IT ACROSS THE
STOOLS)

One blow, Kemel. Break the plank.

(KEMEL EXAMINES THE PLANK
CAREFULLY, SEARCHING FOR
THE CENTRE POINT.

HE POSITIONS HIMSELF,
ONE FOOT BACK ONE FOOT
FORWARD SLIGHTLY BEND.
HE CLENCHES HIS FIST,
RAISES IT ABOVE HIS HEAD.
HE SWINGS DOWN HIS FIST
AND SHATTERS THE PLANK
OF WOOD INTO TWO PIECES)

Very good indeed, Kemel. I'm
pleased with you. You may
put on your jacket now. Come over here.

42. 2 C 35
2-shot
KEMEL/MAXTIBLE
TRACK out and
CRAB L with
MAXTIBLE to
Pos B

BOOM C TRACK AS NECC.

(KEMEL STARTS PUTTING ON HIS
SHIRT AND WAISTCOAT AS
MAXTIBLE PUTS AWAY THE
STOOLS AND PICKS UP THE
TWO BITS OF PLANK)

(4 next)

Now, Kemel. Listen carefully.
(cont ...)

(MAXTIBLE DRAWS A PHOTOGRAPH
FROM HIS POCKET)

MAXTIBLE: (cont) Do you see this
man?

43.	4	C (cutaway) CU PHOTO	(KEMEL LOOKS AT THE PHOTOGRAPH AND NODS. IT IS A PHOTO OF JAMIE)
44.	1	C 9 CU MAXTIBLE	I shall take you to a place that I want you to guard. This young man will try and get past you. You are not to let him, do you understand.
45.	2	D 9 CU KEMEL	(KEMEL LOOKS AT MAXTIBLE. WE SEE NOW THAT KEMEL IS NO SLAVE - THAT HE DOES REQUIRE REASONS FOR WHAT HE DOES)

An evil villain, Kemel. A cut-
throat ... a danger to us all. He
would cheerfully murder us all in
our beds if he could.

(KEMEL NODS IN
AGREEMENT)

46.	1	C 35 2-shot MAXTIBLE/ KEMEL	You will remember this man?
-----	---	-----------------------------------	-----------------------------

(KEMEL STUDIES THE
PHOTOGRAPH AND NODS AGAIN.

MAXTIBLE TAKES THE PHOTOGRAPH
AND PUTS IT IN HIS POCKET)

Come along with me and I will
direct you.

47.	28	D 35 Let them out of shot see DALEK enter from Cabinet. TRACK in on DALEK
-----	----	---

(MAXTIBLE MOVES AWAY
AND KEMEL FOLLOWS.
WHEN THEY HAVE GONE, THE
DALEK ISSUES OUT OF
THE CABINET AND MOVES TO
THE BAR OF IRON. IT REGARDS
THE BENT BAR OF IRON
AND THEN RAISES ITS EYE
STICK IN THE DIRECTION
TAKEN BY KEMEL)

/ MUSIC 26 /

48.	4	B 35 establishing shot	Scene 7. Dark Above.
-----	---	---------------------------	----------------------

48 on 4

4B 3C B2 (swing)

FISH /SLUNG

7. INT. A DARK ALCOVE. DAY.

(MAXTIBLE COMES INTO SHOT
AND KEMEL COMES UP BEHIND
HIM)

MAXTIBLE: Wait here.

TRACK in to
tighten

(MAXTIBLE MOVES, UN-
EARTHS A CANDLE IN A
HOLDER, A CANDLE
PARTIALLY BURNED OUT
AND LIGHTS IT) /LIGHT CUE /

(MAXTIBLE HOLDS UP THE
CANDLE, DRAWING KEMEL
CLOSE TO HIM)

This is the entrance to the
South wing of my house, Kemel. And
through this way will come the man
whose picture I showed you.

(KEMEL NODS)

M. out
26

The door itself is a protection.

(MAXTIBLE FREESES A PART
OF THE WALL AND THE BACK
OF THE ALCOVE OPENS.

KEMEL STARTS TO GO THROUGH
THE ALCOVE, WHICH IS SO
DARK THAT EVEN THE FLICK-
ERING LIGHT FROM THE CANDLE
CANNOT PIERCE THE GLOOM)

(3 next)

No, wait. (cont...)

			(MAXTIBLE HOLDS KEMEL'S	
			ARM. IN A SECOND, A	MUSIC 27
49.	3	C 16	SHARP METAL SPIKE LUNGES	
		CU METAL SPIKES	CUT FROM LEFT TO RIGHT	FX:MECH.
			ACROSS THE ENTRANCE.	CHAIN,
50	4	CU MAXTIBLE	MAXTIBLE SMILES AT KEMEL	
			AS HE STARTS BACK.	
			MAXTIBLE PRESSES ANOTHER	
			PLACE ON THE WALL AND THE	
			METAL SPIKE SLOWLY RETURNS	
			TO ITS FORMER POSITION)	

MAXTIBLE: (cont) Should our friend
get through this door. You must
deal with him. Go on.

(KEMEL GOES THROUGH THE
ALCOVE AND DISAPPEARS IN
THE BLACKNESS.

MAXTIBLE PRESSES ANOTHER
PLACE AND THE DOOR OF THE
ALCOVE CLOSES. HE THEN
BLOWS OUT THE CANDLE AND
MOVES OUT OF SHOT)

2D /E 1D 02

51. 2 D 24
DR WHO'S head
fills frame
He goes u/s
for 2-shot
with
DALEK

9. INT. MAXTIBLE'S WORK ROOM. DAY.

(THE DOCTOR AND WATERFIELD
ARE IN THE WORK-ROOM AND
NOW THREE LARGE PACKING
CASES ARE RANGED BESIDE
THE WORK BENCH.

A DALEK STANDS NEAR THE
PACKING CASES)

DALEK: We ... do
not trust you.

DOCTOR WHO: We're very even then.
M. 27 out

DALEK: But we have your time machine.

DOCTOR WHO: Yes.

shot 51 on 2

PAN L

for
DR WHO

DALEK: So you will obey us.

DOCTOR WHO: To find the human factor,
is that right?

WATERFIELD: That is what they want.

52. 1 D 9
MCU DR

DOCTOR WHO: Very complex./ And you
propose to introduce the human
factor into the race of Daleks?

53. 2
MS DALEK

DALEK: Yes. The conquest of
humanity has eluded us. The Daleks
must know why.

54. 1 D 24
MS DR.

PAN R for 2-shot
with DALEK

DOCTOR WHO: But why pick Jamie
McGrann for your trial?

DALEK: His travelling with you
makes him unique.

DOCTOR WHO: Yes, but why him? Why
not me?

DALEK: Request denied.

DOCTOR WHO: Why?

DALEK: You have travelled too much
through time. You are more than
human.

55. 2 E 35
3-shot.
MAXTIBLE fgd L
DR WHO/DALEK

DOCTOR WHO: Thanks very much. /
And these?

(DOCTOR WHO INDICATES
THE PACKING CASES)

As DR fwd
TILT down to
see packing
cases

What have we here?

(MAXTIBLE COMES INTO SHOT)

MAXTIBLE: They have been brought
from the Dalek Planet.

(1 next)

DOCTOR WHO: Skaro?

-18-

DALEK: Yes.

56. 1 D 35
Packing cases
MAXTIBLE/DR

(MAXTIBLE MOVES AROUND
AND OPENS THE LID OF ONE
OF THE PACKING CASES.
INSIDE IS A DALEK)

DALEK: Their life-force is dormant.
Before it is activated.....

DOCTOR WHO: You want the human
factor introduced. Yes, I see.

(MAXTIBLE CLOSSES THE LID
OF THE BOX)

56A. 2 E 16
CS DALEK

DALEK: You will obey us.

57. 1 D 16
2-shot DR/MAXT

(WATERFIELD AND MAXTIBLE
LOOK AT THE DOCTOR, WHO
IS STROKING HIS CHIN)

MAXTIBLE:

Do not antagonise them,

Refusal will mean the destruction
of your Time Machine.

58. 2 B 9(crabbed R)
TRACKED in
CU DR WHO

DOCTOR WHO: If I agree, it means
the possible creation of a super
race of Daleks.

(DOCTOR WHO LOOKS INTO
THE EYES OF MAXTIBLE AND
WATERFIELD, AND THEN AT
THE DALEK)

59. 1 D 24
2-shot
MAXT/DR

Very well... I agree.

PAN R to include
DALEK R

DALEK: The human being with you
must not be aware of the trial.

Let in MAXTIBLE
L

DOCTOR WHO: I understand.

DALEK:

Make him begin the test /

60. 2 E 24
MS MAXTIBLE
PAN L for 2-shot
MAXTIBLE/DR WHO

(THE DALEK STARTS TO
MOVE)

(2 next)

-18-

DOCTOR WHO:

What must he do?

60.A 1 E 164

Tight

2-shot

MAXTIBLE/DR

MAXTIBLE: To try and rescue
Waterfield's daughter.(THE DALEK MOVES INTO
THE CABINET)61. 1 F 24
CS JAMIEMSULC 28. STING9. INT. SITTING ROOM. DAY.

see JAMIE

MOLLIE and
RUTH/TERRALL
enter u/s(JAMIE IS WALKING TO AND
FRO BY THE WINDOW AS
MOLLIE SHOWS IN ARTHUR
TERRALL)MOLLIE: There you are, sir.(JAMIE STOPS AND STARES
AT TERRALL WHO ADVANCES.MOLLIE GOES OUT OF THE
DOOR) RUTH: Thank you Mollie
Arthur, I'd like you to meet Mr Macrommon.TERRALL: May I ask you what you
are doing in this house?

(3 next)

JAMIE: That's funny. I was just
going to ask you the same thing.(RUTH MAXTIBLE COMES INTO
THE ROOM)

62. 3 D 24
2-shot JAMIE/KEMEL
RUTH: You gentlemen have been introduced?
JAMIE: Aye, we've met.

63. 1 F 9
MS RUTH. PAN L for
2-shot w. TERRALL
TERRALL: It seems, Ruth, that your father has the oddest collection of house guests these days.
RUTH: Now, Arthur, please. You must forgive him, Mr. McCrimmon.

64. 3 D 9
MCU JAMIE
JAMIE: It's becoming a habit.

65. 4 F 9
MCU TERRALL
TERRALL: I have never cared for insouciance.

66. 3 D
MCU JAMIE
JAMIE: Oh, aye? Well, I'm not keen on arrogance myself.

67. 1 F 24
2-shot RUTH
TERRALL
RUTH: Why, you bite at each other as if you were old enemies.

68. 3 D
MCU JAMIE
JAMIE: I'm sorry if I was rude.

69. 1 F
2-shot a/b
(HE SPEAKS TO RUTH)
RUTH: Come, I want you to be friends. Won't you be so to please me?
(TERRALL LEAVES)

70. 3 D
MCU JAMIE
(JAMIE GLARES AT
AFTER TERRALL)
You must excuse him - I'll show you to your room, Arthur.

71A. 3 D 24
MS JAMIE.
PAN him L

(ON TO PAGE 21)

shot 71 on 1

(RUTH GOES WOTH TERRALL
TO THE DOOR)

(THEY GO OUT TOGETHER.

JAMIE STARTS PACING
AGAIN IMPATIENTLY.A CLOCK CHIMES ON THE
MANTLEPIECE - ELEVEN-
THIRTY. THEN MOLLY
COMES IN)72. 4 F 35
MS JAMIE .MOLLY
enters thru door
for 2-shotMOLLY: Sir?JAMIE: Aye?(HE TURNS A LITTLE FEROCIOUSLY
AND THEN SMILES AT MOLLIE)73. 3 D 9
MCU JAMIE

Wish you'd call ne Jamie.

74. 4 F
2-shotMOLLIE: Oh, I couldn't do that,
sir. What would the master say.

75. 3 D 24

JAMIE: Who cares. / What can I do
for you?76. 1 ~~MS JAMIE~~
F 24
MS MOLLY.
CRAB with
her for 2-shotMOLLIE: If you'll tell me where
your cases are, sir, your and the
Doctor's, I'll have them taken up
to your rooms. (SHE GIGGLES)
"Have them taken..." I daresay I'll
be doing it myself.77. 3 D 9
CU JAMIEJAMIE: Oh, well. We didn't have
time to... pick up our luggage.
It'll be following.78. 1 E
2-shotMOLLIE: Oh.

(3 next)

JAMIE: Why d'you say you'll have
to carry the bags? You'll have to
take these up yourself.

RE-TYPE 2

- 22 -

LL 3

(no shots 79 - 83)

MOLLIE: They do say as how the house is haunted, sir. Mr. Kitson the butler left and ~~the~~ ^{cook} two footmen complaining again.

are

JAMIE: Haunted?

MOLLIE: I never heard anything sir, I sleep like the dead and always have.

JAMIE: I'm glad you've got over the fright you had.

84. 3 D
CU MOLLIE

MOLLIE: That horrible rough man... Miss Ruth said it was all a game but I've never fainted before. Truly I haven't sir.

85. 1 F 24
CM 2-shot
MOLLY/JAMIE

JAMIE: Not sir, Jamie.

(MOLLIE GIGGLES)

JAMIE: Tell me about Arthur Terrall Mollie.

86. 3 D 35
2-shot MOLLIE/
JAMIE

MOLLIE: Miss Ruth's fiancy, sir. He's a kind man, sir, usually.

she comes to fgd.
then u/s again
DR WHO in for
3-shot

JAMIE: Usually?

MOLLIE: When he's a bit odd or his temper's up as it has been lately, I say to myself Inkerman and then it's all right.

JAMIE: Inkerman?

MOLLIE: Yes, sir, out in the Crimea he was. They do say he was wounded out there. My uncle was killed at Inkerman sir. So you see I know what it's like with soldiers.

(JAMIE IS QUITE MYSTIFIED.

HE'S NEVER HEARD OF THE

Oh I'm sorry sir I didn't hear you. (HE COUGHS.)

87. 4 F 16
T.2-shot
DR WHO/MOLLIE
(3 next)

CUT TO: DOCTOR STANDING LISTENING,
HAVING ENTERED THE ROOM QUIETLY.
(HE COUGHS.)

- 22 -

DOCTOR WHO: Off you go then.

88 3 D

3-shot
let out
MOLLIE -
DR to JAMIE

(MOLLIE CURTSIES AND GOES OUT)

JAMIE: Now look ..

CAMERA 4 Clear CAMERA 1

DOCTOR WHO: Do brush up your history Jamie. I can't be around to cover you all the time. In the Crimean War the British, the French and the Turks fought the Russians...

JAMIE: Never mind about that....

CRAB R with
DR WHO

DOCTOR WHO: I thought you'd be interested. I watched the Charge of the Light Brigade. Magnificent folly.

JAMIE: Where have you been!

Let in JAMIE
u/s for
2-shot

(DOCTOR WHO SMILES SLIGHTLY
AT JAMIE'S VEHEMENCE)

DOCTOR WHO: Looking around.

JAMIE: What for? The Tardis?

DOCTOR WHO: You're in a temper.

JAMIE: Oh, am I? Is that bad?
Does that mean I won't be "co-
operative"? I won't do everything

(1 next)

I'm told ?

DOCTOR WHO: What's that?

JAMIE: I heard you and Waterfield..

shot 88 on 3

DOCTOR WHO: Eavesdropping again.
I've warned you about that.

JAMIE: Well, whatever it is, I
don't like what you're doing.

as he comes
fwd

DOCTOR WHO: Jamie...

TRACK in for
. T.2-shot

(HE ATTEMPTS TO PUT A
HAND ON JAMIE'S SHOULDER,
BUT JAMIE SHRUGS IT AWAY)

JAMIE: No. You're forgetting,
Doctor. Tardis was stolen and two
men were murdered. How am I
supposed to feel when I see you
as friendly as you like with the
murderer.

DOCTOR WHO: Waterfield didn't
murder those two men...

JAMIE: All right, then...

89. 1 F 24
2-shot JAMIE to
fgd L

(JAMIE MOVES AWAY
RESTLESSLY)

He stole our ship and that makes
him a thief.

DOCTOR WHO: The Daleks forced him...

90. 3 D 9
CU JAMIE

JAMIE: The Daleks! You tell me
they're behind all this but I
haven't seen any Daleks. You're always
talking about them, but where are they?

91. 1 F 9
CU DR WHO

DOCTOR WHO: Listen, Jamie....

92. 3 D
CU JAMIE

JAMIE: No, you're not get round
me this time, Doctor. You're up to
something with Aaterfield and this
Maxtible. What is it? Some
scientific invention, eh?

93. 1 F 35
3-shot JAMIE/
DR WHO/WATERFIELD

(WATERFIELD COMES INTO
THE ROOM)

(3 next)

JAMIE: Here's your friend.

DOCTOR WHO: A little argument....

WATERFIELD: I heard voices raised...

94. 3 D 35
MS JAMIE
PAN R for
3-shot DR WHO/
JAMIE/WATERFIELD

JAMIE: That's not all you'll hear...

(JAMIE IS WORKING HIMSELF
UP INTO A FIERY TEMPER)

DOCTOR WHO: Jamie seems to believe
I've been lying to him.

JAMIE: Well, haven't you?

DOCTOR WHO: He doesn't believe the
Daleks are here.

WATERFIELD: But its the truth.

PAN R into 2-
shot with
WATERFIELD. TRACK
into tighten
for CM 2-shot

JAMIE: The kind of truth you
told Arthur Terrall, maybe? That
your daughter was in Paris.

WATERFIELD: I had to tell him that.

JAMIE: And so you've found another
story to tell me!

95. 1 F 24(tracked in)
CM 2-shot
JAMIE/WATERFIELD

PAN L
TRACK out for
CM 2-shot
with DR.

Let out JAMIE
Hold DR

WATERFIELD: I tell you that the
Daleks are holding my daughter
prisoner in the South wing of
this house,

JAMIE: Then why don't you try and
get her back?

(HE TURNS TO THE DOCTOR)

And what are you doing about it?

DOCTOR WHO: What can I do - be
reasonable, Jamie... Waterfield's
tied hand and foot because of his
daughter... we're tied hand and foot
because of the Tardis.

96. 3 D 9
MCU JAMIE

(2 next)

JAMIE: And that's all you can think about, isn't it? The Tardis. You all stand about doing nothing. I'm sick to death of it!

97. 2 A 24
3-shot JAMIE/
DR/WATERFIELD

(JAMIE MOVES TO THE FRENCH WINDOWS

DOCTOR WHO: Where are you goin?

JAMIE: To be by myself for a bit. D'you mind?

DOCTOR WHO: Not a bit. But a word of warning. Don't try and be a one man army. Leave well alone. I don't want you ruining everything. I want you to rescue Victoria Waterfield.

98. 3 D
MCU JAMIE

(JAMIE AND THE DOCTOR
GLARE AT EACH OTHER)

Is that clear?

99. 2 A
JAMIE exits
past camera.
DR WHO/WATERFIELD
come to fgd
HOLD CM 2-shot

(JAMIE GOES OUT OF THE
ROOM. BANGING THE DOOR.

DOCTOR WHO FOLLOWS TO
THE DOOR, MAKING SURE
THAT JAMIE HAS WELL AND
TRULY GONE)

(4 next)

(Onto page 26)

shot 99 on 2

WATERFIELD: Are you sure you did not go a little too far, Doctor.

DOCTOR WHO: Just a little fuel added to the fire. Tell Maxtible that I'll be along to the laboratory shortly.

WATERFIELD: Very well, Doctor, if you're sure ..

DOCTOR WHO: Yes, yes. It'll be all right.

(DOCTOR URGES WATERFIELD
TO THE DOOR)

Once our young friend's cooled his heels for a bit, he'll start striking out on his own. And you dropped the hint about the South Wing beautifully.

(4 next)

(WATERFIELD AND DOCTOR
SMILE AT EACH OTHER)

100. 4 A 24

Start on detail.

TRACK out for

: MS TOBY. See

TERRALL enter u/s fgd

Sc. 10. STABLES.

DAY

M 29

10.

20.

30.

(D.)

NEW PAGE
LL3

- 27 -

3A 4A B1

shot 100 on 4

10. INT. SECTION OF STABLES. DAY.

(TERRALL WALKS INTO THE
SECTION OF THE STABLES,
TURNS AND WAITS, TAPPING
HIS HAND AGAINST HIS SIDE
IMPATIENTLY.)

(IN A MOMENT TOBY SHUFFLES
INTO SIGHT)

TERRALL: Well? What is it?
You wanted to speak to me?

101. 3 A 35(crabbed E)
(to shoot thru'
bars)

TOBY: Good of you to talk to
me, sir ...

2-shot TERRALL/
TOBY

TERRALL: Never mind that! I shall
give you two minutes and no more.

CRAB R

TOBY: I want me rights, guv'nor -
no more and no less

SLOWLY PAST FGD

TERRALL: Don't mumble at me,
fellow what do you mean,
rights?

(TOBY HOLDS OUT HIS GRIMY
HAND AND OPENS HIS FINGERS
AND SHOWS A SMALL GOLD COIN)

TOBY: 'Alf a guinea, that's what
you give me and that wasn't what
we said ...

TERRALL: Consider yourself lucky
to get anything ...

TOBY: T'isn't right, sir -
T'isn't fair.

TERRALL: You'll get no more
from me!

102. 4 A 24
MS TERRALL.

PAN into 2-shot
with TOBY

(TERRALL MOVES NEARER TOBY)

- 27 -

shot 102 on 4

TERRALL goes
u/s

TOBY kneels
fgd for
deep 2-shot

TERRALL: Take my advice. Keep away from this house and this property. Find the nearest road to London and take it.

(TERRALL STARTS TO MOVE
TO EXIT)

TOBY: Ah, London, sir, yes. I daresay I can earn something for my stories there.

(TERRALL TURNS AND STARES
AT TOBY)

TERRALL: Stories?

TOBY: I won't be detaining an important gentleman like yourself with it now sir. Like as not my two minutes is up, anyhow.

TERRALL: What stories?

TOBY: No, that's all right sir. I shall take a stroll to London, sir, like you say and ...

(TERRALL GRABS HOLD OF TOBY
BY HIS COAT LAPELS.)

TERRALL: Don't play with me, you!

103. 3 A 24
over/shoulder
tight 2-shot
TERRALL/TOBY

(TOBY SHAKES HIMSELF FREE)

TOBY: Get off me. If you want to know, there's plenty who'll pay to hear what I've got to tell them

TERRALL: Indeed?

TOBY: You blow too hot and cold for me - telling me this one minute ... that the next ... not paying up ...

104. 4 A 24
T.2-shot

TERRALL: You know nothing.

(3 next)

TOBY: Don't I, though?

TERRALL: Who would believe you, anyway?

TOBY: Payme off, then, and there's the end of it

TERRALL: Blackmail, is it?

(THEY STARE EACH OTHER OUT)

TERRALL: Get out!

105. 3 A 35 (crabbed L)
2-shot TERRALL/
TOBY. TOBY x's L

(TOBY SHRUGS AND TURNS.

~~TERRALL PICKS UP A~~
PITCHFORK BUT TOBY HEARS
THE MOVEMENT AND CLOSSES WITH
TERRALL)

THEY STRUGGLE BRIEFLY AND
TERRALL IS KNOCKED TO
THE GROUND)

106. 4 A 35
MS TERRALL.

Let in TOBY
for 2-shot

TERRALL LIES UNCONSCIOUS.

TOBY GOES RAPIDLY THROUGH
TERRALL'S POCKETS.

HE STEALS A PURSE
CONTAINING SOME GOLDEN
COINS WITH PLEASURE.

MUSIC 30

HE FINDS A BUNCH OF KEYS
AND WEIGHS THEM IN HIS HANDS

HE LOOKS DOWN AT THE BODY
OF TERRALL.

TOBY: Maybe I don't know much
to tell. But I wager I'll find
something in the house worth
my while.

(HE BENDS OVER THE BODY
OF TERRALL. TERRALL IS
MOVING SLIGHTLY NOW, JUST
BECOMING CONSCIOUS.

(1 next)

TOBY: So I'll say thank you,
Mr. Terrall sir.

NEW PAGE
LL3

shot 106 on 4

HE WAGGLES THE KEYS AND
GRINS AND THEN MOVES
AWAY.

TERRALL MOVES, TRYING TO LEVER
HIMSELF UP ON ONE HAND.

HE ROLLS OVER UNCONSCIOUS.

TRACK in on
TERRALL .
TOBY leaves

(ON TO PAGE 30)

MOONLIGHT

107. E 35 (working in 3's loop)
Moonlight. playing thru'
room. PAN R. SLOWLY

107. on 1 (crabbed R.)

11. EXT. MAXTIBLE'S HOUSE. NIGHT.

(PHOTO CAPTION OF MAXTIBLE'S
HOUSE IN THE MOONLIGHT)

FX OWL

1E 2F A1

12. INT. THE SITTING ROOM. NIGHT.

PAN R.

SLOWLY find shadow
figure of JAMIE.
PAN him to back
of screen

SEE
MOLLIE enter.
come fwd.

then JAMIE out
for 2-shot

TRACK out and
elevate to
look down at
bureau

(MOLLIE COMES INTO THE
ROOM SECRETIVELY, WITH
AN OIL LAMP IN HER HAND.

SHE ADVANCES INTO THE
ROOM A LITTLE NERVOUSLY.

JAMIE STEPS OUT OF THE
SHADOWS.

MOLLIE GIVES A LITTLE
START)

FX OWL

MOLLIE: Oh.

MUSIC 31

JAMIE: It's all right, Mollie.

MOLLIE: It's over here.

(MOLLIE LEADS THE WAY TO
THE BUREAU)

I took it from the master's study.

JAMIE: That's narvellous. Thanks.

(2 next)

MOLLIE: Here. (cont...)

(MOLLIE SETS THE LAMP DOWN
ON THE BUREAU OPENS A DRAWER,
AND RUMMAGES AND PRODUCES
A LARGE FOLDED PIECE OF PAPER)

MOLLIE: (cont) Is it what you wanted, sir.

108. 2 F 24
Close on
PLAN
up for Tight
2-shot

(JAMIE OPENS THE FOLDED
PAPER AND SPREADS IT OVER
THE BUREAU.
MOLLIE HOLDS UP THE LAMP.
REVEALED IS A PLAN OF
THE HOUSE)

JAMIE: Perfect. This is the South Wing?

MOLLIE: Yes, but it's been closed off.

JAMIE: Completely.

MOLLIE: Oh, no because there were some repairs about a twelvemonth back. But the door may be locked.

JAMIE: Will you show me?

MOLLIE: All right.

(JAMIE FOLDS THE PLAN UP
AND TAKES IT WITH HIM)

109. 1 E 35
High angle
2-shot

What are you going to do, sir?

JAMIE: . . . Mollie.
Going hunting a few wee
ghosties.

(JAMIE PICKS UP THE LAMP
AND HE AND MOLLIE MOVE
ACROSS THE ROOM)

110 . 4 D 35
CS GLASS
fgd.
DR WHO into
MS.

4D/E 2D C2 B2 FX A/B

TRACK out slowly
for 4-shot DALEK/
MAXTIBLE/DR WHO/
WATERFIELD

13. INT. MAXTIBLE'S WORK-ROOM. NIGHT.

(ALL THE VARIOUS MACHINES IN
THE ROOM ARE HUMMING WITH LIFE.

shot 110 on 4

TWO DALEKS ARE IN THE
ROOM, AND PRESENT ARE
THE DOCTOR, MAXTIBLE AND
WATERFIELD)

And you say

DOCTOR WHO: every particle
of Jamie's feelings are recorded
here. on these machines

MAXTIBLE: (EAGERLY) And transferred
into thought patterns upon silver
wire. A wonderful creation.

DALEK: It is for you, Doctor to
select the major feelings to make
up this human factor.

DOCTOR WHO: I understand.

MAXTIBLE: I'm sure the Dr. will give us
every co-operation.

DALEK: We shall watch your every
move.

DOCTOR WHO: Yes, I'm sure you will.
And every step of Jamie's progress
is covered?

111. 2 D 24
MS DALEK (2)

DALEK: Yes.

DALEK TWO: The young human being
is on his way.

112. 4 E G
MS DALEK (1)
PAN R with
DALEK to find
MAXTIBLE/
WATERFIELD/
DR WHO. then
PAN L with
him to door

MAXTIBLE: / M. 32 /
The recording machines can
be activated.

(THE DALEK STARTS TO MOVE
OUT OF THE WORK-ROOM. THE
THREE MEN FOLLOW.

THE OTHER DALEK MOVES INTO
THE CABINET)

113. 3 C
2-shot JAMIE
MOLLIE

BOOM C out quickly

Sc . 14. INT THE DALEK ALCOVE.

RE-TYPE
LL3

- 33 -

FISH or
SLUNG

shot 113 on 2

30

14. INT. THE DALEK ALCOVE. NIGHT.

(JAMIE AND MOLLIE,
JAMIE HOLDING THE LAMP,
MOVE INTO THE ALCOVE)

JAMIE: Here?

MOLLIE: Yes, sir. I once
remember the Master stepping away
from here. He was angry when he
saw me and warned me to keep away.

JAMIE: I see.

(JAMIE BEGINS TO EXAMINE
THE BACK OF THE ALCOVE
WITH THE LAMP.

MOLLIE SHIVERS AND
LOOKS AROUND HER).

1D 2D (C2 tracked out)
B2

114. 1 D 35
LS ROOM

15. INT. MAXTIBLE'S WORK-ROOM. NIGHT.
MOONLIGHT

(THERE IS ONLY THE
INTERMITTENT GLOW FROM
THE LIGHTS ON THE
MACHINES.

IN A MOMENT A SHADOW MOVES
AND THEN A MATCH IS STRUCK.

115. 2 D 16
MCU TOBY

116. 1 D 24 /
MLS TOBY. PAN with him
TOBY LOOKS AROUND HIM
CURIOUSLY, AND MOVES TO
EXAMINE SOME OF THE
INSTRUMENTS.

117. 2 D 9
CU TOBY

118. 1 D 24
MLS TOBY.
depress to see
DALEK.
TOBY STRIKES ANOTHER
MATCH AND MOVES OVER TO
THE WORK-BENCH.

119. 2 E 24
CMS TOBY
see DALEK emerge bgd,

TOBY MOVES AGAIN TO THE
PACKING CASES AND OPENS
THE LID OF THE NEAREST.

- 33 -

119 on 2

TOBY STRIKES YET ANOTHER MATCH
TO EXAMINE THE CONTENTS OF THE
CASE.

THE DALEK ISSUES OUT OF THE
CABINET.

IT STANDS WATCHING TOBY.

TOBY STRIKES ANOTHER MATCH
AND MOVES AROUND THE PACKING
CASES)

TOBY: That's odd.

(TOBY STOPS AS HE SEES THE
STILL FIGURE OF THE DALEK
IN FRONT OF THE CABINET.

TOBY STRIKES ANOTHER MATCH
AND THEN FREEZES IN HORROR
AS THE EYE-STICK OF THE
DALEK MOVES AND REGARDS
HIM. THE DALEK MOVES.

120. 1 D 24
MS TOBY

HE DROPS THE MATCHES AND
RETREATS, BANGING AGAINST
THE WORK-BENCH.

121. 2 E 24
CMS TOBY

HE TRIES TO RUN.

122. 1 D 24
MS TOBY

THE DALEK FIRES AT HIS BACK.

PICTURE TO NEGATIVE.

TOBY SCREAMS IN AGONY
AND FALLS.)

123. 4 B 24
CM 2-shot 16.
MOLLIE/JAMIE

4B 3C B2

SLUNG or FISH

INT. THE DALEK ALCOVE. NIGHT.

(JAMIE AND MOLLIE LOOKING
BEHIND THEM IN ALARM)

MOLLIE: What was it, sir
oh, what was it!

(3 next)

shot 123 on 4

JAMIE: It wasn't a ghost, Mollie, I'm sure of that. That was a human voice.

MOLLIE: Oh, sir ...

JAMIE: Take the lamp, Mollie. Go on back to your room. Will you do that?

Let out MOLLIE
HOLD
JAMIE

MOLLIE: Yes.

JAMIE: Do you want me to go with you? See you there safely?

MOLLIE: No, sir. I'm not afraid.

(MOLLIE TAKES THE LAMP AND MOVES OFF.

JAMIE FEELS AROUND AND ^{LIGHT}
THEN DISCOVERS THE CANDLE. ^{CUE}
HE LIGHTS IT AND DISCOVERS
GREASE MARKS ON THE WALL. ^{OWL HOOTS}

JAMIE PRESSES THE WALL
AND HIS FINGERS TOUCH
THE OPENING DEVICE.

FX DOOR
CREAK

THE ALCOVE DOOR OPENS
SLOWLY.

JAMIE HOLDS UP THE CANDLE
TO TRY AND PEER THROUGH
THE GLOOM.

CANDLE-GREASE DRIPS ON
TO HIS HAND AND HE GIVES
AN EXPRESSION OF ANNOYANCE,
MOMENTARILY STOPPED FROM
STEPPING THROUGH THE
DOORWAY.

FX:
OWL

124. 3 C 16
CU SPIKE

THE METAL SPIKE RAPS ACROSS
THE ENTRANCE AS IT DID
BEFORE.

125. 4 B
JAMIE

JAMIE EXAMINES IT THOUGHT-
FULLY ONCE HE HAS RECOVERED
FROM HIS SURPRISE.

MUSIC 34

JAMIE STEPS UNDER THE SPIKE
AND DISAPPEARS INTO THE
GLOOM)

TELECINE : (DURATION 23")

17. INT. THE CORRIDOR. NIGHT.

(JAMIE APPEARS UNDERNEATH
THE CAMERA.

AHEAD OF HIM THE CORRIDOR
STRETCHES. AT THE END
OF IT, THE MOONLIGHT FILTERS
THROUGH THE TREE-TOP OUT-
SIDE, CASTING AN EERIE GLOW
ON THE SCENE.

JAMIE STARTS TO MOVE
ALONG THE CORRIDOR
WHEN HE SUDDENLY STOPS
AHEAD OF HIM, AND AROUND
FROM THE LEFT HAND CORNER,
STEPS THE MASSIVE TERRIFYING
FIGURE OF KEMEL, THE TURK.

KEMEL STANDS WITH HIS BACK
TO THE WINDOW.

JAMIE MOVES TOWARDS HIM.

KEMEL DOESN'T BUDGE AN
INCH, WAITING FOR JAMIE
TO APPROACH)

JAMIE: Hallo ...

(KEMEL STARES AT JAMIE
IMPASSIVELY AS JAMIE
GETS NEARER)

Who are you?

(KEMEL TENSES NOW, AND HIS
HANDS GO OUT IN FRONT OF
HIM, IN A WRESTLERS EARLY
ADVANCE POSITION)

SUPOSE C .

ROLLER NEXT CAM ERA 2

126. 2 ROLLER CAPTION

Dr Who
PATRICK TROUGHTON

Daleks
ROBERT JEWELL
GERALD TAYLOR

Dalek Voice
PETER HAWKINS

Edward Waterfield
JOHN BAILEY

Theodore Maxtible
MARIUS GORING

Jamie
FRAZER HINES

Toby
WINDSOR DAVIES

Arthur Terrall
GARY WATSON

Victoria Waterfield
DEBORAH WATLING

Kemel
SONNY CALDINEZ

Mollie Dawson
JO ROWBOTTOM

Ruth Maxtible
BRIGIT FORSYTH

Title music by
RON GRAINER and the
BBC RADIOPHONIC WORKSHOP

Incidental music by
DUDLEY SIMPSON

Story Editor
GERRY DAVIS

Designer
CHRIS THOMPSON

Dalek stories created by
TERRY NATION

SLIDES: Produced by INNES LLOYD

Directed by DEREK MARTINUS
BBC TV

FADE SOUND AND VISION